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A PROFESSIONAL REGISTER AND MUSICAL MAGAZINE FOR EVERYBODY.

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OCTOBER, 1899.

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Conductor—Mr. J. A. MATTHEWS.

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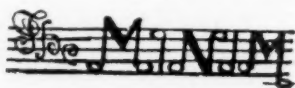
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MISS ALICE LAKIN.





COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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## OUR SEVENTH VOLUME.

THIS number of *The Minim* commences the Seventh Volume of its existence. During the past six years it has been our endeavour to interest all classes of musicians, professional and amateur, young and old. Our Articles, Reports, and Illustrations have been as varied as our space would allow, and we hope, not too complex. It has been our aim to lead our young friends, students, and others on musical matters of general interest.

We shall still continue to devote our pages to Musical Theory and other educational subjects. The Theory Questions, given from time to time, have been much appreciated, and used largely in Schools and other Institutions by hundreds of our readers. It has been a great satisfaction to us to receive testimony from all quarters on this branch of our work.

It is our intention to give a series of Illustrations of celebrated Organs, Old and New. We shall also give some beautiful Portraits of celebrated Musicians never before re-produced. In our next number a Portrait of Sir William Sterndale Bennett, late Principal of the Royal Academy of Music, will be given as a Supplement. New Music will also be given occasionally as Supplements.

We must take this opportunity of thanking those patrons who have been contributors during the past six years, and all who have taken an interest in our efforts. We hope to receive the same cordial support during the current year, and we shall be pleased to have new friends and receive their contributions for the pages of the Seventh Volume of *The Minim*.



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Michaelmas Term began Monday, 25th September.

Syllabus for the 1899-1900 L.R.A.M. Examination is now ready, and may be had on application.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

## Monthly Calendar.

### OCTOBER.

October derives its name from the same source as the preceding month. From our Saxon ancestors, October had the name of *Wyn-Monat Wyn* signifying wine: they also called it *Winter fulleth*.

- 1st.—18th Sunday after Trinity.
- 1st.—London University opened, 1828.
- 2nd.—Cambridge Michaelmas term begins.
- 3rd.—Norwich Musical Festival begins.
- 5th.—Gluck's *Orfeo* produced, 1762.
- 6th.—Jenny Lind died at Malvern, 1887.
- 10th.—Oxford Michaelmas term begins.
- 11th.—Sheffield Musical Festival begins.
- 15th.—Gounod, Charles, died, 1893.
- 16th.—Spohr, Louis, died (22nd?), 1859.
- 18th.—Scarborough Musical Festival begins.
- 19th.—White, Henry Kirke, died, 1806, a youthful poet, of distinguished ability.
- 20th.—Balfe, M. W., died, 1870.
- 21st.—Reeves, John Sims, born, 1822.
- 26th.—North Staffordshire Musical Festival begins at Hanley.
- 26th.—Henry Smart born 1813 (died 1879).
- 29th.—Mozart's *Don Giovanni*, produced 1787.
- 30th.—Yeomen of the Guard, instituted by King Henry VII when he was crowned at Westminster, 1485. In later times they have acquired the appellation of "Beef-eaters."
- 31st.—Macfarren, Sir George A., died 1887, at London.

## Editorial.

With this number of *The Minim* is given as a supplement a portrait of Madame Albani, from a photograph by Talma, Melbourne. The portrait of Miss Alice Lakin is from a photograph by H. Baker, of Birmingham. Both these pictures have been re-produced by the Grosvenor Engraving Co., Cheltenham.

In the next number of *The Minim* we shall commence a series of Theory Examination Questions, commencing from the very first steps, so as to lead the youngest students in music through a thorough elementary course of lessons. At the end of the series prizes will be offered for competition. These lessons will be found useful for classes and individual teaching, and they may be used with any text book.

Subscribers will please note that the subscriptions for the seventh volume, 1899-1900, fall due with this number of *The Minim*. The Editors of the numerous editions, and News Agents, will be much obliged by having the same paid at the earliest convenience.

Volume Six, 1898-9, may be had, bound in cloth, 2/6 (post free, 3/-). Any two volumes, except the first, which is out of print, may be had, bound in cloth, 4/- (post free, 4/6). Address, *Minim* Office.

## Gold Dust.

On their own merits modest men are dumb.

—:O:—

A wise Lawyer never goes to law himself.

—:O:—

Speak well of your friend, of your enemy say nothing.

—:O:—

Truth is a Rock large enough for all to stand on.

—:O:—

A man, like a watch, is judged by his "goings."

—:O:—

Never fall out with your Bread and Butter!

—:O:—

Work hard—pen and ink are the plough of wit.

—:O:—

Learning is a *sceptre* to some,—a *bauble* to others.

—:O:—

When you see fortune smiling, take her by the fore-lock, for if you let her escape, not even Jupiter himself may catch her again.

F.

—:O:—

Some men who are seeking a gold-mine often mistake art to be one; such men sooner or later are miserable.

Money is the servant of Art, not Art the servant of Money.

Perseverance and industry are essentials for success.

F. C. B.

### History of a Violin.

In the time of the Emperor Charles VI., the Count of Trautmannsdorff, who was then residing in Bohemia, as the Emperor's Grand Ecuyer, promised a friend of his who was charged with a diplomatic mission to the Court of France, the loan of two famous musicians of his household. It happened, however, that one of them, named George Stetzki, though an excellent player, possessed an inferior instrument, and the Count was unable to procure, for love or money, a genuine Cremona for his use. Just at that time, however, an unknown musician was introduced into the castle hall, and there performed a piece of his own composition. He had scarcely played ten minutes when the Count discovering the superiority of the instrument, checked the performance in his impatience to possess himself of it. A long time elapsed before the artist could be prevailed upon to sell his violin, and even then his tenacious resistance was vanquished only by importunities of the most urgent character. At length the instrument was transferred, the owner receiving the following indemnity for his loss. 1. Three hundred florins cash. 2. A new coat, worth one hundred florins, on New-Year's Day. 3. A knife and fork daily at the servant's table. 4. A measure of wine everyday. 5. Two tuns of beer a year, for occasional drinking. 6. Lodgings gratis. 7. Firing idem. 8. Candles idem. 9. Ten florins per month for pocket money. 10. In case of marriage, twelve bushels of fruit per annum. 11. Six bushels of fruit for an old female cousin during her life. 12. As many hares as she may desire to have for her own consumption. The Violinist lived sixteen years after the treaty, the articles of which were faithfully observed. The instrument has never gone out of the family, but has been carefully preserved from generation to generation as a precious treasure. It was originally made by the celebrated Jacob Stainer, a native of the Tyrol, whose productions had always commanded unprecedented pieces. It was said that the few violins of his manufacture were fashioned from wood selected and cut by himself, in a fine grove near his native town.

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The next Examination for Certificate of Proficiency with the above title will commence at the College in April, 1900.

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### Madame Albani.

With this number of *The Minim* is given, as a supplement, a portrait of the Queen of Song, Madame Albani. It is a re-production by the Grosvenor Engraving Company, Cheltenham, and it has never been published before. It is from a photograph taken in Australia during Madame Albani's recent tour in that Colony. Madame Albani will commence her third Autumn Tour at Southport on Monday, the 16th inst. She will be assisted by the following popular artists:—Miss Ada Crossley, who made so great a success last month in Oratorio at Worcester Festival, Mr. Ben Davies and others of eminence. The complete list of artists will be found on another page. This party, with a few changes, will visit Scotland, Ireland, and several of the principal cities and towns in England. The tour will include twenty concerts only, and will close at Torquay, on Saturday, December 9th. We hear there is every reason to expect a greater success than was recorded on the two former tours of 1897 and 1898.

Madame Albani was the principal soprano vocalist at Worcester Festival last month, and throughout the week she sang with her accustomed power and true artistic instincts. In Professor Parker's new oratorio, "Hora Novissima," her magnificent voice came out to the greatest advantage, and in no little measure added to the success of the American composer's clever composition. A very interesting set of pictures, and a sketch of Madame Albani's home life appeared in the *Gentlewoman* on September 16th.





MADAME ALBANI.



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### "The Minim" Competition.

The Minim Prizes for the last Competition have been awarded. The successful candidates selected the following works:—

CLASS I.—First Prize: "Ne plus Ultra," Wivelscombe, Volume of Organ Music from Gounod's *Redemption*. Second Prize: "Orme," London, Volume of *Beethoven's Sonatas*.

CLASS II.—First Prize: "Adagio," Darlington, Volume of *Chopin's Nocturnes*. Second Prize: Viola, Torquay, *Students' Harmony and Key*, Mansfield.

CLASS III.—No awards; the candidates were over age.

### The Neglect of Former Composers and their Works.

By HERBERT ANTCLIFFE.

It is the fate of many men to create a sensation and then to pass out of sight: it is the fate of most men to pass out of sight without creating a sensation. It is no wonder, therefore, that of the thousands of composers who have lived and worked—and probably done good work—during the last three or four centuries, the majority should be neglected and their works forgotten. It is well that it should be so, for if it were not so, there

would be no room for the workers of the present day. There would be no change, no advance, and art would soon become stagnant. And yet there is a limit to such passing out of sight. All the past must not be forgotten, or each generation would soon become wrapt up in its own conceit, and stagnation would again ensue. To prevent this stagnation the stream, whether of life or of art, must be kept running from the past, through the present, to the future. The tendency of the present day is towards the latter kind of stagnation, although, thanks to some of the more earnest and studious of our musicians, the stream of the past is beginning to flow more freely. It is interesting to notice the contemporaries and co-workers of those whose fame has lasted over their own day to the present.

Turning to the days of Handel, we find, besides his greatest contemporary, Johann Sebastian Bach, Johann Adolph Hasse (1699-1783), who wrote numbers of operas and a large quantity of sacred music, Handel's two great rivals, Giovanni Battista Bononcini and Thomas Augustine Arne, Giovanni Battista Pergolesi, and the younger Bachs; and a little later, in the period of Haydn and Mozart, there was Johann Adam Hiller, Johann Christian ("the English") Bach, Karl Ditters von Dittersdorf, who played the first violin in the famous quartet, which included Haydn and Mozart as second violin and viola with Vanhall as 'cello. Still later, overshadowed by their more famous contemporaries, came John Field, J. C. Rink, Bishop, Sir George Smart, and one—probably the sweetest melodist of his day—whose works, although not yet quite relegated to a back shelf, appear to be quickly going that way, Louis Spohr.

It would be difficult to explain why these composers are so neglected. It may be they are not sensational enough to suit present day tastes; or is it because every note penned by our living composers must be heard no matter what may be pushed aside?

Dittersdorf, who died in October, 1799, is being commemorated this year by some of his admirers in his native land, and a re-publication of some of his works, the number of which runs well into three figures, should give an opportunity to the musical world of seeing what it has lost by neglecting such a genius, and inspire at least some to make amends for the past. Sir Henry Bishop wrote no less than eighty-two operas, of which not one is now heard. Can we wonder that native English composers neglect this branch of their art? Hummel was considered by many, at one time, to be even a greater composer for the pianoforte than was Beethoven, and now, publishers and editors think him scarcely worthy of any attention at all.

Fortunately a sense of reverence for ancient work of all kinds is beginning to characterise the younger school of enthusiasts in all arts, and music falls in for its share. Possibly, nay probably, it will be effective of lasting good; but it is to be feared that much of it is merely a transient fancy, that will fade when some other craze "catches on." But while it lasts there is no reason why those who are earnest admirers of the neglected masters and their works should not take advantage of it and press the claims of those to whom they consider attention requires drawing.

If all those places, such as our great schools and colleges, our cathedrals and collegiate churches where music is the "daily bread" of those who spend their time, or a larger part of it, within their confines were to be more catholic in the selection of music to be studied and performed; if publishers could be induced to guide the taste of their public by bringing out a reasonable number of editions of the works of all who are really worthy of it, instead of an unhealthy and unreasonable—and in not a few cases, unprofitable—number of editions of only a few, there is little doubt that the public would soon take more interest in the works which are now unknown, and a more healthy tone would soon pervade the music of the populace. The trash which is perpetrated in the name of music would, perhaps, not wholly disappear, but certainly would be much reduced in quantity, and instead of being the fashionable pastime would be relegated to the lowest and worst classes of music hall and theatre.

### IN THE PRESS.

Inscribed, by permission, to

SIR JOHN STAINER, M.A., Mus.Doc.,

Late Professor of Music, the University of Oxford.

### ELEMENTARY

## LESSONS FOR VOCAL CLASSES,

### SIGHT-SINGING,

AND

### Questions on the Theory of Music.

BY

JOHN A. MATTHEWS.

PUBLISHED BY

"THE MINIM" COMPANY,  
CHELTENHAM, ENGLAND.

### Sketches of Rising Artists.

#### MISS ALICE LAKIN.

Miss Alice Lakin, whose portrait we publish this month, is an English lady who is rapidly making her way to the front as an oratorio singer. She comes of a musical family, and from her earliest years has evidenced unmistakable signs of great musical ability. As a child, she was looked upon as exceptionally clever, and she well remembers receiving a gold locket and chain on her fifth birthday from the guests at a musical "At Home" for singing a song and accompanying herself.

Miss Lakin has vivid recollections of often creeping out of bed and standing in the dark when quite a little girl to hear her mother (who was the possessor of a beautiful voice) sing, and frequently she was moved to tears by some tender strain, so keen was her appreciation and delight. While at school, where she remained until her seventeenth year, she was urged by her friends to turn her attention entirely to singing, with a view to appearing in public. On leaving school, she commenced the study of music seriously, giving special attention to oratorio, although not neglecting the works of the French, German, and Italian schools, and she has made rapid strides in the favour of both the public and concert givers during the last three years. Since, she has been studying with that excellent musician, Dr. C. Swinnerton Heap.

In April, 1897, she made her debut in oratorio, and since that time this brilliant young singer has appeared with the utmost success in almost every known work. Her voice is a rich, mellow contralto, of exceptional sympathetic quality, and wonderfully pure tone, with a range of more than two octaves—from E in the bass clef to B flat above the treble.

One critic writes of her: "We shall not soon forget Miss Alice Lakin's singing; it was deeply moving, and the listener forgot the technical perfection of the singing in its exquisite pathos." (*Gazette*, April 19th, 1899.)

In addition to being an excellent musician, Miss Lakin has the unusual gift of "absolute pitch," being able to name any note or chord immediately on hearing it. She can take a song and begin to sing it in the key in which it is written, without being a shade out of tune and without any instrument to guide her. She is, moreover, a perfect reader, and is capable of undertaking any work at a moment's notice, and singing it without a mistake before an audience! This was exemplified in a striking manner in May, 1897, when she took up the rôle of prophetess in Grieg's "Olav Trygvason" at the last moment, and sang it successfully before a large and critical audience at the Birmingham Town Hall. The press wrote of



her performance as follows: "Miss Alice Lakin, in the rôle of prophetess, attacked the difficult passages with the greatest of ease; her clear, resonant voice stood out grandly amid the orchestration, and her clear enunciation—a rare experience now-a-days—made every word tell."

Not only is Miss Lakin a gifted singer, but she is also a highly-educated woman with a queenly presence; and there is a magnetic personal charm about her that wins all hearts, both on and off the platform. In appearance she is tall and handsome, with black hair and brilliant dark eyes, and—as one musical critic wrote of her—"Carries herself as a princess to the manner born."

Miss Lakin has sung with the utmost success with the Birmingham Festival Choral Society, Wolverhampton Festival Choral Society, North Staffordshire Festival Choral Society (*three engagements in succession with this Society*—"Elijah," "Golden Legend," and "Light of the World"), Liverpool, &c., and she has appeared with Madame Marie Duma, Miss Alice Esty, Ben Davies, Watkin Mills, Andrew Black, &c.

Her concert engagements already extend far into 1900, and include many important events, among them being the *North Staffordshire Musical Festival* (where Miss Lakin will sing the contralto part in Schumann's "Paradise and the Peri"), Birmingham Festival Choral Society, Leicester Choral Society, Wolverhampton Festival Choral Society, Stourbridge Choral Union, Mr. Halford's Concerts, Birmingham, Northampton Chamber Concerts, &c.

Miss Lakin is also an accomplished singer of German, Italian, and French songs, and is as much in requisition in drawing rooms as on the concert platform.

A. E. V.

## Church Music

By SIR HERBERT OAKELEY.

**Six Anthems** (Op. 14). Nos. 2 and 4 just republished with additions of Latin Text.

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## Evening.

A Pastoral, words by Rev. Canon Bell, D.D.,  
Music by F. Iliffe, Mus. Doc.

This cantata is intended as a companion or sequel to "Morning," which was produced by the Cheltenham Festival Society three years ago. It is dedicated (as was the former cantata) to the Festival Society and its enthusiastic conductor. The poem which is appended (though of course in a different vein to "Morning"), is by the late Rev. Canon Bell, and we predict that our readers will share our opinion that it is a very beautiful one.

The Cheltenham Festival Society will perform it at the first concert on November 14th, when Miss Ada Crossley will sing the contralto solo part.

A more detailed description of the Cantata we shall hope to give in a future number.

### CHORUS.—No. 1.

'Tis the sweet hour when daylight dies,  
And silence falls on land and sea,  
The moon rides high in cloudless skies,  
And silvers meadow, stream, and tree.  
O come, and hear the nightingale,  
Lovelorn, across the dewy plain,  
She calls her mate in yonder dale,  
In song so sweet, 'tis kin to pain.

Not yet the glow fades from the hills,  
Though all the valley's robed in grey,  
Where music of the waking rills,  
The requiem sings of dying day.  
The trees are sleeping, woods are dumb,  
The breathless air is full of rest,  
Before night deepens, come, O come!  
And see the splendour in the West.

### SONG.—Contralto No. 2.

Down yonder hill the shepherd brings  
His white-fleec'd flock into the fold,  
And as he nears his home he sings,  
A song that rings o'er all the wold.  
His the sweet joy of labour done,  
He hails the advent of this hour,  
His faithful dogs beside him run,  
And all his heart breaks into flower.

Stars glass themselves within the wave,  
In beauty all the world is drest,  
My bark the waters gently lave,  
My eager oars lie on their breast.  
O come, and hear the Vesper bell,  
Now ringing deep, now soft,  
Its ev'ry note contains a spell,  
To raise the happy soul aloft.

## CHORUS (Chapel Scene) No. 3.

It is a sweet and sacred time,  
When lowly knees are bent to pray,  
Hark! how the solemn Vesper chime,  
Tolls slowly out the death of day:  
No hour like this can breathe such calm,  
The very silence round me thrills,  
Along which floats a holy psalm,  
Heard from the Chapel on the hills.

## FINAL CHORUS.—No. 4.

O dewy Evenings, sweet and calm,  
Breathing of long'd for peace and rest,  
Ye steal upon the soul like balm,  
And soothe the weary troubled breast.  
Promise ye are of happier time,  
When toil and sorrow shall be o'er,  
When God's great Vesper Bell shall chime,  
And ring in peace for evermore.



Miss Marie Yulisse Harrison.

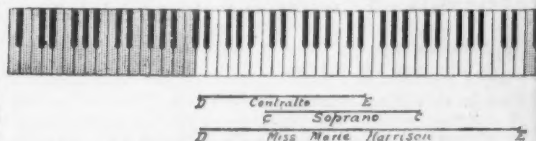
This young Canadian artist first appeared in England at the Queen's Hall, London, on Easter Sunday, this year. She scored an immediate success in Gounod's Aria, "Mireille," and Bishop's "Lo! here the gentle lark," and she sang in the

latter the F in altissimo with purity and ease. This event placed Miss Harrison at once on the list of popular and distinguished artists in this country. The *Standard*, in speaking of this appearance, says:—"Miss Harrison has a light, well-trained voice, which she well displayed."

It was at the age of nine that Miss Harrison's first public appearance was made. She sang on that occasion Ganz's "Sing, Sweet Bird," and remembers well the plaudits of the audience as she sang the final cadenza and ended on high C. It was at the age of fifteen, however, that she began serious work, achieving a notable success on singing in an act from "Il Trovatore."

Miss Harrison first studied with the Italian impresario, Signor Nuno, of New York. Six years ago Miss Harrison made a most successful concert tour in Canada and the United States, which led to a more extended one the next season. Her success determined her to press higher in her profession, and she went to Paris for two seasons, where she studied with Mme. Marchesi. She had several public appearances, outside the ordinary pupils' recitals, and from the criticisms in her scrap-book, it is evident that she pleased the highly-critical Parisian public. Mme. Marchese said at the time: "You have an extraordinary voice, great beauty of tone, and I predict for you a brilliant career." The *Critique du Monde* said: "Miss Harrison sang at a 'musicale' given by Mme. Geopfert, and received a most flattering reception after the aria from *Les Noces de Jeannette*, adding by request a waltz by Mattei. Her high notes were pronounced by many prominent French and German musicians present as marvellous."

Miss Harrison's voice is of rare compass. It extends from D in the third line of the Bass staff to E an octave above Altissimo. To make it clearer, it covers all the unshaded part of the pianoforte key board drawn in the following illustration.



Miss Harrison has a distinctive personality, a handsome appearance, and much charm of manner, all of which will help her to make the most of her exceptional talents as a vocalist.

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There is great reason to believe that music was very early cultivated in Ireland; not that kind of music, chiefly dependant upon rhythm, which was practised by the Ancients, but that in which melody, according to the modern acceptation of the term, has an equal share in conjunction with measure, or *ῥυθμος*, and is not only employed to mark quantity, but to express passion. Those amongst the Irish tunes, which are the oldest, according to history, that deserve confidence, are allowed to be the best. Giraldus Cambrensis, in his *Cambria Descriptio*, giving an account of the peculiar manner of singing practised by the Welsh and the inhabitants of the north of England in the twelfth century, tells us that "The Britons do not sing in unison, like the inhabitants of other countries, but in many different parts; so that when a company of singers among the common people meet to sing, as many different parts are heard as there are performers, who all at length unite in consonance, with organic sweetness. In the Northern parts of Great Britain, beyond the Humber, the inhabitants use the same kind of symphonious harmony."—If the authority of Giraldus be allowed, the inference of Mr. Bunting, in his *Historical and Critical Dissertation on the Irish Harp* must be granted; namely that if the Welsh knew counterpoint at the period mentioned, the Irish must, *à fortiori*, have been acquainted with it, because the former people admitted the superior knowledge of the latter. Dr. Burney is rather startled at so early a mention of music in parts among the Britons, and endeavours to throw discredit upon the statement of Giraldus, whose veracity certainly has been doubted; but the Cambrian historian being an open enemy of the monks, the chief chroniclers of the dark ages, he was exposed to insinuations that ought now to be read with caution.

The same author in 1185 wrote an account of the state of Ireland, wherein he makes the following mention of the extraordinary progress of instrumental music in that island:—"The attention of this people to musical instruments, I find worthy of commendation, for their skill in them is beyond comparison, superior to any nation I have seen. In these the modulation is not slow and solemn, as in the instruments of Britain, to which we are accustomed, but the sounds are rapid and sudden, yet at the same time, sweet and pleasing. It is wonderful how in such precipitate rapidity of the fingers the musical proportions are, by art, preserved faultless throughout. \* \* \* \* \* They bring on and quit their modulations with so much subtlety, and the tinklings of the small strings sport with so much freedom, under the deep notes of the base, delighting with such delicacy, and

calming with such softness, that the excellence of their art seems to lie in concealing it."

That both of the foregoing quotations betray a want of exact knowledge on musical subjects, is most certain; but they are sufficient to show, beyond all dispute, if the author is to be relied on, the advanced state of the art as an art, in Ireland, when it was in a very low condition in nearly every other part of Europe, and thus furnish us with the means of accounting for the great beauty of airs brought forth in a country that would hardly have given birth to them at the period when they were probably produced, had not a good taste for music been very early formed there, and transmitted, in spite of the wars and distractions by which the ill-fated isle had been, for so many centuries, visited.

### Singing Birds.

Birds in a wild state do not commonly sing above ten weeks in the year, and it is the male birds alone which sing. Buffon, and some other naturalists, ascribe their singing to a desire of pleasing their mates during the period of incubation; but however agreeable to the fancy this theory may be, we cannot reconcile it with many known facts. No reason has yet been suggested, if any exist, why singing should not be common to the whole feathered tribe; and yet by far the greater number of birds do not sing at all; neither amongst those who do sing is the exercise of their vocal powers confined to periods of joy alone. Thus, the nightingale oft

"sings  
Her sorrows through the night, and on the bough,  
Sole sitting, still at every dying fall  
Takes up again her lamentable strain  
Of winding woe, till wide around, the woods  
Sigh to her song, and with her wail resound."—Thompson.

Persons who have not attentively listened to the notes of birds, suppose that those of every species utter exactly the same notes and passages; but although there is a general resemblance, many material variations may be discovered by a skilful ear: thus the London bird-catchers prefer the song of the Kentish goldfinches, and that of the Essex chaffinches, and the Surrey nightingales, to those of Middlesex. These differences in the songs of birds of the same species cannot, perhaps, be compared to anything more opposite than the varieties of provincial dialects.

The nightingale seems to have been almost universally fixed upon as the most capital of singing birds. One reason for this preference may be, that it sings in the night; hence Shakspeare says—

"The nightingale, if she should sing by day  
When every goose is cackling, would be thought  
No better a musician than the wren."

The bird which approaches nearest to the excellence of the nightingale in all respects, is the sky-lark. It would, perhaps, be more on an equality with it, did it not partake so much of the American mocking-bird. The sky-lark, even after it has become perfect, in its parent note, will catch the note of any other bird which hangs near it. For this reason bird-fanciers often place the sky-lark next one which has not been long caught, in order, as they term it, to keep the caged sky-lark "honest."

Almost all travellers agree that the harmony in the groves of Europe is superior to that of the other parts of the globe. The poet of the "Seasons," in noticing this superiority in the European birds, regards it as a sort of compensation for their great inferiority in point of gaudy plumage. The canary, which ranks so high among our caged singing birds, forms no exception to this remark. Few persons who keep canary birds are perhaps aware that they sing chiefly either the tit-lark or nightingale, notes; their plumage is of a foreign clime, but their music is altogether European. When imported directly from the Canary Islands they have seldom any song at all, nor until they have the advantage of a Tyrolese education have they the least chance of being raised into estimation as singers.

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### Beethoven.

BY ONE OF HIS CONTEMPORARIES.



THE BEETHOVEN MONUMENT AT BONN.

When I was in Vienna Beethoven was the most celebrated of the living composers, and in certain departments the foremost of his day. His powers of harmony were prodigious. Though not an old man, he was lost to society in consequence of his extreme deafness, which rendered him almost unsocial. The neglect of his person which he exhibited, gave him a somewhat wild appearance. His features were strong and prominent;

his eye full of rude energy; his hair, which neither comb nor scissors seemed to have visited for years, overshadowed his broad brow in a quantity and confusion to which only the snakes round a Gorgon's head offered a parallel.

His general behaviour did not ill accord with the unpromising exterior. Except when he was among his friends, kindness and affability were not his characteristics. The total loss of hearing deprived him of all the pleasure which society can give, and perhaps soured his temper. He used to frequent a particular cellar, where he spent the evening in a corner, beyond the reach of all the chattering and disputation of a public room, drinking wine and beer, eating cheese and red herrings, and studying the newspapers. One evening a person took a seat near him, whose countenance did not please him. He looked hard at the stranger, and spat on the floor as if he had seen a toad; then glanced at the newspaper, then again at the intruder, and spat again, his hair bristling gradually into more shaggy ferocity, till he closed the alternation of spitting and staring, by fairly exclaiming, "What a scoundrelly phiz!" and rushing out of the room. Even amongst his oldest friends he was humoured like a wayward child. He had always a small paper book with him, and what conversation took place was carried on in writing. In this, too, although it was not lined, he instantly dotted down any musical idea which struck him. These notes would have been utterly unintelligible even to another musician; he alone had in his own mind the thread by which he brought out of this labyrinth of dots and circles the richest and most astounding harmonies. The moment he was seated at the piano, he was evidently unconscious that there was anything in existence but himself and his instrument; and, considering how very deaf he was, it seemed impossible that he could hear all he played. Accordingly, when playing very *piano*, he often did not bring out a single note. He heard it himself in the "mind's eye," while his eye, and the almost imperceptible motion of his fingers, showed that he was following out the strain in his own soul through all its dying gradations: the instrument was actually as dumb as the musician was deaf.

I have heard him play, but to bring him so far required some management, so great was his horror of being anything like exhibited. Had he been plainly asked to do the company that favour he would have flatly refused; he had to be cheated into it. Every person left the room, except Beethoven, and the master of the house, one of his most intimate acquaintances. These two carried on a conversation in the paper-book about bank stock. The gentleman, as if by chance,

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struck the keys of the open piano, beside which they were sitting, gradually began to run over one of Beethoven's own compositions, made a thousand errors, and specially blundered one passage so thoroughly, that the composer condescended to stretch out his hand and put him right. It was enough, the hand was on the piano; his companion immediately left him, on some pretext, and joined the rest of the company, who, in the next room, from which they could see and hear everything, were patiently waiting the issue of this tiresome conjuration. Beethoven, left alone, seated himself at the piano. At first he only struck now and then a few hurried and interrupted notes, as if afraid of being detected in a crime; but gradually he forgot everything else, and ran on during half-an-hour in a phantasy, in a style extremely varied, and marked, above all, by the most abrupt transitions. The amateurs were enraptured; to the uninitiated it was more interesting to observe how the music of the man's soul passed over his countenance. He seemed to feel the bold, the commanding, and the impetuous, more than what was soothing or gentle. The muscles of his face swelled, and its veins started out; the wild eye rolled doubly wild; the mouth quivered, and Beethoven looked like a wizard, overpowered by the demons, whom he had himself had called up.

### Reviews of New Music.

**ORGAN MUSIC:** *Idyll in F.*—Composed by E. L. Price. (Ashdown, 3/-.) Bright and effective, of moderate difficulty. *Organ Voluntaries from Asch's Vocal Compositions*, arranged by J. C. Long, F.R.C.O. (G. Asch, 2/- each, nett.) These airs are well-arranged, and on moderate-sized organs would come out very well. There are four numbers before us.

**PIANOFORTE MUSIC:** *Characteristic Dances.*—Composed by H. J. Taylor, F.R.C.O., No. 4, Japanese; No. 5, Polish. (Weekes & Co., 4/- each.) These are clever compositions of moderate difficulty, and form part of an interesting series from the pen of this talented composer. *The March of the Sirdar*—Composed by Alfred Beer. (Weekes & Co., 4/-.) A bold, tuneful march; lovers of this style will be satisfied with it.

**SONGS:** *Farewell*, song, composed by Charles A. Ruddall. (Composers and Authors' Press, Ltd., 1/4 nett.) Lord Byron's beautiful verses are set to a very elaborate treatment. There are some fine effects in the song. It will require a voice of good compass to do it justice.

**DEVOTIONAL SONG:** *Lord, I prayed to Thee.*—Composed by Major John P. Gollop (Koing, 2/-

nett). This is a pleasing and enjoyable air, with a well written accompaniment. It is set in two keys, and as a cornet solo.

**Reminiscence.**—Composed by William S. Vining. (Author's and Composer's Press, Ltd., 4/-.) This is a beautiful song, and if sung by a good soprano or tenor would be much relished. The two closing pages are very striking, and give scope for the vocalist.

**The Sailor's Creed.**—Composed by Ernest Granville. (Wilcocks and Co., 4/-.) A capital song with plenty of "go." Baritone and bass singers will like it.

**Light.**—Handel's Largo in G, set to music by Clement Locknane. (Whittingham, 4/-.) As Handel set this to words in its original form, there was no need for using Clifton Bingham's beautiful words, which might have had a better place. The title page says music by Clement Locknane. This is misleading, and no compliment to the great master whose strains are used throughout.

**The Humble Swain: A Japanese Lament.**—Composed by Ethel Barns. (Forsyth, 4/- each). Two songs from the German:—*E'en as a Lovely Flower*, and *With Gloomy Sails*, by the same composer. (E. Ascherberg & Co., 4/- each). These are clever compositions, all of a high class, and worthy of the attention of cultured musicians. The accompaniments are all important features, and need good playing.

**Everlastings.**—Written and composed by Hetty M. Hawkins. (Doremi, 4/-.) This is a dainty little song which will suit young singers, as it contains no difficulties, and has a pleasing catchy tune.

**CHURCH MUSIC:** *Magnificat and Nunc Dimittis in A flat*, composed by H. Hamilton Jefferies. (Donajowski, 3d.) This is an effective setting of a simple character, well suited for any choir. The organ part is varied, and adds greatly to the success of the composition.

*Magnificat and Nunc Dimittis in F.* Composed by Edwin Lemare. (Vincent, 4d.) This is an elaborate setting for men's voices, and needs a good choir to do it justice. The opening bars on the dominant pedal strike the ear at once, and prepares one to expect something unusual to follow. That is so, and good choral effects are frequently met with. The Gloria is fine writing.

**Six Hymn Tunes.**—Composed by Herbert Antcliffe. (From the composer, Sheffield, 2d.) These are exceedingly pleasing, the melodies and harmonies being equal. They are intended for popular hymns, and will be found useful.

*Magnificat and Nunc Dimittis in G.*—Composed by Thomas Hutchinson, Mus. Doc. (Novello & Co., 3d.) Average choirs will find these canticles to Dr. Hutchinson's music very effective, and they are suitable for congregational use. The unison passages in the *Glorias* come out well, and lead up to an effective threefold "Amen" in harmony.

*The Office for the Holy Communion in E flat*, by the same composer. (Novello & Co., 6d.) This will be found a very useful and effective setting. It is well adapted for any ordinary choir, and it is not too lengthy. The *Kyrie* and *Agnus Dei* are beautiful parts. The *Gloria* is bright, and closes a really good service.

CHORUS: *May, Sweet May.*—Composed by Edward Bunnett, Mus. Doc. (Novello & Co., 3d.) This is a fine composition extending over eleven pages of vocal score. It opens with a bright instrumental introduction which leads to the strain, "May, sweet May, again is come," in full choral harmony for four bars. The varied figures throughout are most effective. The second movement opening for soprano and alto voices only, is well worked out, and is followed in like manner by tenors and basses, the words "Sing ye! join the chorus gay!" closing in full harmony. The opening strains again close the third part with a vigorous coda. There is not a dull note throughout, and a good choir would make it one of the most effective compositions we have come across for many a long day. Dr. Bunnett knows how to write for the pleasure of those who sing, and he also blends good accompaniment with the vocal parts, making all parts equally effective and interesting.

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## Notes—Musical and Otherwise.

By "OMAR."

Neither of the Promenade Concerts has been the success that was anticipated. The weather has been partly responsible for this, but the programmes performed and artists engaged are such as would never draw the æsthetic nor great public. There is money to be made in *al fresco* concerts, with well performed light music and constant harmless sensations worked up to attract the public—the public like being out of doors, and every healthy idea should be encouraged. Classical or vulgar music, unattractive performers and stuffy halls, do not sound alluring in the dog days. The public want good, light music in the open air.

Everything seems hopeless when one thinks of the little progress that we have really made in the last decade. The truth is, there never was a time when there were so many concerts and musical institutions and so little music. There is still no thorough musical education here in London, the largest City in the world; no artistic development, no atmosphere for the artist, and the same old "star" system and the same old jobbery are stronger than ever. It is far more difficult than it was formerly for the genuine artist to live. I know a large number who are virtually starving, and they need not hope to make a living unless they abandon artistic singing of artistic songs, and extraordinary luck; the divorce court or constant and expensive *réclame* gives them a halo and a position. Kindly take a note of the sort of music our celebrities give to the public when they are not engaged for any special "Work." If we are sensitive, it is terrible what we have to suffer! I used to suffer, but now I have grown to an age when I avoid unpleasantness. Someone says "Suffer and be strong," but if you are really strong you will not allow yourself to suffer. The inexperienced man tears his hair with grief, but the man of the world takes another cigar and diverts his thoughts. So, Mr. Pianist, kindly play "I know what it is to be there," whilst we roll out the next picture.

You really must excuse me, I cannot leave the subject just yet. The great reason why we do not get on faster in all things, is the objection that advanced people have to missionary work. When they are young they start off with good intentions, but that is generally because the thing is new to them, and they have humanitarian views, and are vegetarians and socialists and lots of other things that don't "pan out," but they gradually realize that a good dinner and good wine is very pleasant, and that it is easier to swim with the tide; and they remember also that they have been told somewhere that "they have no business to interfere with the opinions of others!" It is there that I do not



agree with them. Let them be time-servers, if they like, but let them not make it a virtuous pose. It is our duty to express our honest convictions even as the "stick-in-the-muds" say, "What was good enough for my grandfather is good enough for me," and so condemn everything that is new because it is new. One would have thought the "good enough for my grandfather" argument was too old even for "Old England!" Children should be improvements on their parents and should see that their parents' education is not neglected, for after all their progenitors have done the best they can for them. "Bring up a parent in the way he should go, and when you grow up you will not have to depart from him!" "Old people think young people are fools, but young people know most old ones are." This is Solomon up to date.

"The Chord" in the issue just to hand has more than fulfilled the promise of its first number. I do not mean to imply that the second is an advance on the first, but it will appeal to a larger public and is written in such a way that it must be interesting to all cultured people. It is a wholesome and delightful musical repast—solid, various, piquant. One shilling is not too much for such a meal. Each course is so excellent that I would not seem to disparage by special mention of any, but all conductors should read the article on "The Orchestra and its Regeneration," and that on the "Musical Festival."

Everyone must have their say on the Dreyfus case and so I suppose must I. The Powers should have interceded definitely before the verdict and Society at large should have used the pressure of a threatened organised boycott in the event of a verdict being given against the weight of evidence. But now the decision is given, I must protest against the wholesale condemnation of the French people on account of the blackguardly conduct of some of its generals. These generals are no more the French people than the Home Secretary is the English people. We expect young girls to lose their heads in any gush of excitement, and to wish to "bury" a nation in order to secure the death of a dozen men. But for grown-up men and women to desire the destruction of a country that has produced men of courage and genius like Zola, Labri and Picquart, a country that has taught Europe so much that is refined and skilful in art, is as one-eyed as the policy of the seven cowardly curs we all condemn. If we are to drown a whole nation because a few "dogs in office" have poisoned teeth—why not a second deluge and end the whole world? For everywhere there are cruel cases of injustice not perhaps so well-known and exposed, because victims to injustice are generally unimportant people with unimportant friends. Noble sentiments over a martyr are very fine, but a broad sense of justice to mankind is finer.



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### About Artists.

Master Frank Merrick, the clever boy pianist of Clifton, whose biography and portrait we gave in the August *Minim*, will remain in England this winter, and he will give a series of piano-forte recitals during the season in several musical centres.

—:O:—

Mr. Charles Knowles, the Leeds Baritone, has settled in London.

—:O:—

Mr. Charles Saunders, the new tenor, made his first appearance in London last month at the Covent Garden Promenade Concerts under Mr. George Riseley's bâton. Mr. Saunders had a splendid reception, and received double encores.

—:O:—

Mr. Thomas Kempton, Lay-clerk of Ely Cathedral, died last month in the 73rd year of his age.

—:O:—

Mr. Benjamin Wells, the flautist, died Sept. 7th in the 73rd year of his age. He was an Associate of the R.A.M., and a professor at that institution for many years.

—:O:—

Grieg is composing an Oratorio entitled "Peace."

—:O:—

The wife of M. Labori, the famous Dreyfus advocate, is well known in musical circles as an accomplished pianist. As Madame Marguérite de Pachmann (née Miss Oakley), she appeared in 1891. She was afterwards divorced in America, and subsequently was married to M. Labori. Madame Labori has relations in Cheltenham, and she is well known in that fashionable town.

—:O:—

Mr. Edward Lloyd sang for the last time at a Three Choirs Festival on Thursday, September 14th. The works performed on that occasion were Professor Parker's "Hora Novissima," and "The Last Judgment," *Spohr*.

—:O:—

Herr George Liebling has been honoured by H.R.H. the Duke of Coburg-Gotha (Duke of Edinburgh) by having the "Order for Art and Science" conferred upon him.

—:O:—

Madame Melba has taken a home in Cumberland Place, W., and will make it her headquarters during the season.

—:O:—

Madame Albani will give a concert in St. James' Hall on the 11th inst., under the management of Mr. N. Vert.

—:O:—

Madame Patti's tour will start at Birmingham on November 6th, under the management of Messrs. Harrison.

Miss Beatrice Frost, daughter of Mr. H. F. Frost, late organist of the Chapel Royal, Savoy, was married at St. Andrew's, Wells Street, on August 28th, to Mr. Louis V. Diehl, eldest son of the popular song composer.

—:O:—

Miss Clara Batt will sail for the United States on the 14th inst.

—:O:—

Herr Rosenthal will visit England early in the new year.

—:O:—

Mr. August Manns will enter his 45th year as conductor at the Crystal Palace on the 7th of this month.

—:O:—

Mr. George Parker, one of the Violin teachers at the Guildhall school of music, received the sum of £684 in tuition fees during the past year. He seems to head the list, and is followed by Mr. Orlando Morgan, a pianoforte professor, who took £631, and Mr. Arthur Thompson, a professor of singing who received £617 during the year. There is some good business in this establishment for those professors who are fortunate enough to be on the staff.

—:O:—

Mr. King, the solo violinist of the Bournemouth Winter Gardens Orchestra, has received as a testimonial a fine Old Violin, valued at one hundred guineas, from his admirers in that popular resort.

—:O:—

Miss Greta Williams, of the Stella disaster, was asked to write in an album on April 26th, 1899. The following beautiful lines were given:—

"Life is mostly froth and bubble,  
Two things stand like stone;  
Kindness in another's trouble,  
Courage in your own."

This is a quotation from one of Adam Lindsey Gordon's poems, a Gloucestershire poet who died some years ago under distressing circumstances.

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### Turns.

Our contemporary, *The Monthly Journal* of the Incorporated Society of Musicians gave a very interesting reply to our article on Turns in the September number. We were pleased to find that our opinion respecting the use of the sign *es* was endorsed. It was also interesting to know that this inverted turn may be found in Farmer's "Catechism of Music," and "Elements of Music," by B. Warburton Rooke, both works unknown to us. Our reference to Hummel and the use of the sign by that musician (1778-1837) was given on the best authority, and we are convinced of the truth of our remarks. The discussion on this subject has been of some use educationally; and may now be allowed to drop with satisfaction to all.

### When Vocalists Should Eat.

Among the questions which vocalists have to settle for themselves is that of eating. Some of the greatest singers of the world cannot sing for hours after they have eaten, while others must eat almost the last thing before attempting even a concert selection. If the digestion of a vocalist be normal, it is always best to eat about two hours before singing. The body should rest for three-quarters of an hour after eating, and, if possible, no faculty should be used arduously during that time. Reading interferes with digestion, and any mental exertion delays the progress just so much longer. The animal which eats a good dinner and then lies down teaches a very good lesson, especially to vocalists. The food should be slowly digested and allowed to replenish every exhausted part of the system, then the voice is prepared to do good work. The stomach should be empty when great vocal effort is to be made, but it should not be in the weak state that follows want of food. Every organ needs strengthening just so often, and, if allowed to go too long without proper nourishment will not perform its functions without unnecessary and injurious effort. The body replenished by food responds to the will with power and ease, and the vocalist appreciates how necessary a good physical condition is to a successfully sung aria. Attempting to sing on a heavy dinner is impossible. The voice, with a few minutes' practice, after eating, is usually very good, but there is no room to breathe, and the tones vary, while the phrases are broken by the inability to control the breath. The lungs require room to expand, and if the room is not there the effect is immediately observed. Adelina Patti uses so little breath that it seems as if she needed none at all, and this is the way every voice should be used. The facility with which she uses art spares her body any strain, and she exhausts about one-third of the

amount of vital force when she sings that most vocalists are conscious that they use. She steps from the opera into the green room capable of going through the scenes again, while others are too prostrated to speak. Her voice is fresh, and will remain so for years to come, simply because she is not demanding anything of the body or throat. The voice should be the last organ to show declining power, and rightly used ought to be beautiful at sixty years of age. Little food, and only that of the simplest and most nutritious kind, should be the rule by which singers should live. More people die from too much eating than by too little, and the great voices have sprung from the poorest nations. Depending upon the resources of a well-fed body to sing interferes with the easiest use of the voice. That is to say, people who are well-supported by food do not seek for a better way of producing a tone than by main force. "I had to sing, I was hungry, but I found a way to use my voice that did not tire me," is quoted as the words of a street singer who is now an artist. The struggle to sing in a way that would not make her more hungry taught Madame Nilsson, without a teacher, her remarkable use of voice. Had she repeated to the world some old remembrances of her childhood, the recital would have illustrated the truth that to sing well one must have but little food or little luxury, especially in the preparation to be a vocalist.

### Academical.

#### ROYAL ACADEMY OF MUSIC.

The John Thomas Welsh Scholarship has been awarded to Beatrice Eveline Jones (a native of Crickhowell, South Wales); Paulina Marion Draper being highly commended. The Examiners were Mr. F. Corder, Sir A. C. Mackenzie and Mr. John Thomas (Chairman).

### NEW MUSIC.

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### Odd Crotchets.

**THE BINARY FORM.**—The following amusing details are from the *Southern Echo*:—At the examinations recently held in London in connection with the Incorporated Society of Musicians, Miss Daisy Dowsett, daughter of Mr. T. Dowsett, jun., was successful in passing the preliminary grade in pianoforte playing. Miss Dowsett is a pupil of Miss Grace Young, Prof. Dip. I.S.M. She has eight scuppers, four on each side, and three water ballast tanks. She also carries a spare rudder, a spare mast (storm mast), and a storm fore-lug, and a crew of 13, and her sails are by Horn, of Limehouse. She will comfortably hold 90 people, as compared with the Theodore and Herbert's 30." This is very suggestive of the composition known as the Binary form, for it is decidedly in two parts or halves, the first part leading to the second with a freedom which gives a very *rough balance* between the two subjects. Recapitulation is not introduced; the imagination of the reader may close with a cadence, musical or nautical, according to taste. The printer of *The Minim* says a *mixed* cadence would be good for the Finale.

—:O:—

During a village service in a church near St. Ives, an amusing incident affecting the rights of citizens to sleep in church took place. In the course of the sermon the preacher stopped, and suddenly requested that someone would kindly awaken the parish clerk. This semi-ecclesiastical dignitary is in the habit of laying his head upon his arms, burying his nose in his surplice, and composing himself for a quiet "forty winks" immediately the discourse commences. A member of the congregation slightly tickled the gentleman with a hymn-book, and the clerk then turned round to the parson, nodded kindly, and said, "Go on, I ain't asleep, I'm listening." This little interlude had the effect of giving the preacher a wakeful and attentive congregation.

—:O:—

Three Frenchmen who were studying a volume of Shakespeare in their native language endeavoured to translate into English the well-known opening to Hamlet's soliloquy, "To be, or not to be." The following was the result:—

First Frenchman: "To was, or not to am."

Second Ditto: "To were, or is to not."

Third Ditto: "To should, or not to will."

—:O:—

"Now, that," cried Biggs, proudly, as his daughter stopped torturing the piano, "is what I call a finished performance."

"Thank Heaven!" replied Tomkins fervently.

Mr. Boader, the author of several popular pieces, gave Drury Lane Theatre the title of a Wilderness. This reached the ears of Sheridan, and he did not forget it, for, when a short time afterwards he was requested to accept a tragedy by Mr. Boaden; "No, no," said he, "the wise and discreet author calls our house a Wilderness; now I don't mind allowing the oracle to have his opinion; but it is really too much for him to expect that I will suffer him to prove his word."

—:O:—

Lady (to little boy): "What are you crying for, my little man?"

Little Boy: "My fa—father has been bea—beatin' me."

Lady: "Well, don't cry. All fathers have to beat their little boys at times."

Little Boy: "But my fa—father isn't like other fa—fathers. He's in a brass ba—band, and bea—beats the big drum. Boo—hoo!"

—:O:—

Tubbs (recounting his experience at a musical party a few evenings previous): "They did not even ask me to sing."

Miss Whitelye (placidly): "You've sung there before, haven't you?"

"Yes, once. Why?"

"Oh, nothing!"

### *The Musicians' Newspaper.*

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**MADAME ALBANI**

AND

**MISS ADA CROSSLEY.**

**MR. EDWARD LLOYD,**

**MR. WILLIAM GREEN,**

AND

**MR. BEN DAVIES.**

**MR. SANTLEY AND SIGNOR FOLI.**

**SOLO PIANOFORTE :**

**MR. FREDERICK DAWSON.**

**SOLO VIOLIN :**

**MONS. JOHANNES WOLFF.**

**SOLO VIOLONCELLO :**

**MONS. HENRY BRAMSDEN.**

**CONDUCTOR :**

**MR. F. A. SEWELL.**

|                        |     |     |            |                     |     |     |            |
|------------------------|-----|-----|------------|---------------------|-----|-----|------------|
| Oct. 16.—Southport     | ... | ... | Evening.   | Nov. 16.—Portsmouth | ... | ... | Evening.   |
| " 18.—Manchester       | ... | ... | Evening.   | " 18.—Oxford        | ... | ... | Afternoon. |
| " 24.—Aberdeen         | ... | ... | Evening.   | " 21.—Birmingham    | ... | ... | Evening.   |
| " 26.—Greenock         | ... | ... | Evening.   | " 23.—Nottingham    | ... | ... | Evening.   |
| " 28.—Edinburgh        | ... | ... | Afternoon. | " 28.—Huddersfield  | ... | ... | Evening.   |
| " 30.—Dublin           | ... | ... | Evening.   | " 30.—Brighton      | ... | ... | Evening.   |
| Nov. 1.—Dublin         | ... | ... | Afternoon. | Dec. 2.—Bournemouth | ... | ... | Afternoon. |
| " 3.—Belfast           | ... | ... | Evening.   | " 4.—Clifton        | ... | ... | Evening.   |
| " 7.—Newcastle-on-Tyne | ... | ... | Evening.   | " 6.—Plymouth       | ... | ... | Afternoon. |
| " 11.—Liverpool        | ... | ... | Afternoon. | " 8.—Torquay        | ... | ... | Afternoon. |
| " 14.—Cheltenham       | ... | ... | Evening.   |                     |     |     |            |

### Worcester Musical Festival.

The meeting of the Three Choirs of Worcester, Hereford and Gloucester is a thing of the past. Financially the One Hundred and Seventy-sixth Festival was a great success. The reputed numbers who attended during the week exceeded any previous gathering, but it must be pointed out that there were two free services, the opening service on the Sunday afternoon, with the full orchestra, and the closing service on Friday evening, at which the choirs of the three Cathedrals took part only. We greatly regret it is not possible to record a general artistic success. There were many excellent features, but too many shortcomings. It was very evident from the first that a great want of sympathy existed between the conductor-in-chief and his forces. The principal singers were all excellent, and very little difficulty should have arisen with them. The band was made up of the best London instrumentalists, with about a dozen good local players. The chorus consisted of picked members of the Three Choirs Festival Classes with a contingent of forty Leeds Festival choristers. It was very clear that sufficient time had not been given for carefully preparing the long list of works to be performed. Signs of weakness and want of confidence appeared day after day. The opening responses at each service were imperfectly rendered, the intonation always being bad, and there seemed to have been no thought directed to this, for at the first service the Lord's prayer was made a complete hash of, the closing portion being left by the choir, and the organ finished alone. The lesser details of the Festival suffered in other ways continually. The arrangements made for the audience were not altogether satisfactory, the greatest sufferers being the representatives of the Press who were placed in front of the temporary organ. It is very satisfactory to note that the new works produced received good treatment, and that they were, fortunately, conducted by the composers. The excellence of the chorus and band was shown on several occasions, and it was very evident that the serious defects arose from want of sufficient rehearsal and a better understanding with the conductor, Mr. Ivor Atkins. Time will, we hope, set these matters right, but it is a most unfortunate thing that the Festival should have been pronounced inferior to those of the past.

Some of the greatest features were the daily services held in the choir, and rendered by the choristers of the Three Cathedrals. The beautiful way in which the sacred music was given deserves all praise, and to Dr. G. R. Sinclair, who presided at the organ, the best compliments for his skilful manipulation of the great Hope-Jones organ must be given.

At the opening service on Sunday afternoon there was an immense congregation. The sermon was preached by the Right Rev. The Lord Bishop of Truro. Madame Amy Sherwin sang the solos in Mendelssohn's "Hear my prayer."

Wagner's "Kaisermarsch" was played by the band while the offertory was taken. A voluntary was played on the special festival organ as the congregation entered, and "God Save the Queen" pealed forth from the great Cathedral organ as the civic dignitaries marched up the central passage. After the service Bach's fine fugue in E flat, the "St. Anne's," was played by Mr. Charles Mason. The organist who officiated during the service was Mr. T. Cook. Mr. Ivor Atkins conducted the choral and orchestral pieces. The whole of Monday was devoted to rehearsals in the Cathedral and Public Hall.

On Tuesday morning "The Elijah" opened the series of Oratorio performances, and it drew the largest audience, even beyond "The Messiah." The performance of this popular oratorio was not all that could be desired. It suffered greatly through the hurried pace many of the movements were taken. And it was unfortunate that several serious blemishes were noticed in the solo parts. The choir at times came out finely, and proved the material was there for doing great things. Madame Albani, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Andrew Black took the principal solos, and were ably assisted by Madame Amy Sherwin, Mrs. Glover-Eaton, Miss Muriel Foster, Mr. W. Mann Dyson, Mr. J. A. Smith, Mr. Lightowler, and Mr. G. Smith. The oratorio was executed in about fifteen minutes less than the usual time. Mr. A. H. Brewer, Mus.Bac., was the organist.

On Tuesday evening Mr. C. Lee Williams opened with his composition "A Harvest Song." This bright little work was given in excellent style. The chorus sang well, and there was spirit and enthusiasm throughout. The only trouble was with the Electric organ, which refused to answer to the touch of the organist at the opening of the second part. We were surprised to see Cornelius' "Die Vätergruft" included in the programme. It was very well rendered, but had a wrong place in the Cathedral. "The Creation" ended a long day of music. Many numbers were very effective, but the fault of hurrying was too frequently noticed during the performance.

Wednesday was a selection day. Mr. S. Coleridge-Taylor's orchestral piece opened the programme, and was followed by Brahms' "Requiem" which was far from being perfect. The first chorus suffered badly. Mr. Andrew Black sang well, and the same may be said of Miss

Esther Palliser. After the usual interval, Mr. E. Elgar appeared as conductor of his short Oratorio, "The Light of Life." This work was produced at the Worcester Festival, 1896; it received a fair rendering, but needed more rehearsal. The programme ended with Dvorák's *Te Deum*. This made the performance too long. The work was well rendered; the band and chorus being excellent throughout. The evening concert in the Public Hall was well attended. The small room is not adapted for so large a force as the Festival band, the Wagner music being a little too overpowering to sensitive ears. Miss Marie Brema and Mr. Plunket Greene were the only soloists at this concert.

Thursday morning gave Professor Parker's Oratorio, "*Hora Novissima*," which was conducted by the eminent American musician. It was very soon evident that the interest of the vocal and instrumental forces were with the conductor. The excellent rendition of this oratorio showed that great care and time had been given in preparing it for performance, and there seemed to be a bond of sympathy between the conductor and the orchestra from the first to the last chord. This is a fine work. Much has been said about it; it has been compared to some of the old writers in parts, and to several of the modern school. Professor Parker knows how to put his thoughts together, and he has chosen paths which have enabled him to produce a work of great skill, and worthy of a Festival programme. The soloists were Madame Albani, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Andrew Black, all of whom were splendid in every number they sang in. The chorus sang grandly in some of the movements and again proved what they could do. Palestrina's Eight-part Motet "*Stabat Mater*" received an imperfect performance. It was a pity after the success of "*Hora Novissima*." Beethoven's *Symphony in A* was well played, but three minutes faster than the usual time taken. Spohr's "*The Last Judgment*" closed another long day. It went off very well. The chorus at times came out grandly.

On Thursday evening Bach's "God's time is the best," Sir Hubert Parry's beautiful Ode "Blest pair of Sirens," and "Hymn of Praise," formed the programme. The Ode was splendidly rendered under the bâton of the composer. "The Hymn of Praise" again suffered by being too hurried in several movements. Mr. William Green, the tenor soloist, made a great success in the cantata.

On Friday "*The Messiah*" was given. This was not the most successful performance of the week, and it suffered from the same cause before alluded to. The evening service closed the Festival the music being rendered by the members of the

Three Choirs only. We wish we could pronounce the entire Festival a triumph. Much remains to be done to ensure success in the future. More time in preparation and fewer performances would be a good thing. The old works need preparation to give them a fair chance. All this may be arranged if taken in hand in good time.

The following gives the attendances, figures, and collections during the week:—

## ATTENDANCES.

|                             | 1899   | 1896   | 1893   |
|-----------------------------|--------|--------|--------|
| Sunday .....                | 3500   | 3000   | 3200   |
| Tuesday Morning .....       | 2875   | 2592   | 2879   |
| " Evening .....             | 1553   | 1733   | 1632   |
| Wednesday Morning .....     | 1821   | 1421   | 1338   |
| " Evening Concert.....      | 734    | 672    | 773    |
| Thursday Morning .....      | 2380   | 1715   | 2118   |
| " Evening .....             | 1935   | 3179   | 2746   |
| Friday Morning.....         | 2776   | 2980   | 3148   |
| " Evening (estimated) ..... | 2500   | 2500   | —      |
| Total.....                  | 20,074 | 19,795 | 17,834 |

## COLLECTIONS.

|                     | 1899. |       | 1896. |       | 1893. |       |
|---------------------|-------|-------|-------|-------|-------|-------|
|                     | £     | s. d. | £     | s. d. | £     | s. d. |
| Sunday .....        | 104   | 19 1  | 96    | 10 9  | 104   | 14 6  |
| Tuesday Morning ... | 187   | 13 9  | 333   | 9 4   | 245   | 15 0  |
| " Evening.....      | 28    | 18 8  | 26    | 17 7  | 35    | 0 3   |
| Wednesday Morning   | 248   | 10 2  | 58    | 0 1   | 195   | 1 4   |
| Thursday Morning... | 99    | 7 10  | 84    | 4 9   | 129   | 5 0   |
| " Evening ...       | 40    | 0 0   | 55    | 4 0   | 51    | 12 9  |
| Friday Morning ...  | 211   | 12 4  | 147   | 19 2  | 143   | 2 1   |
| " Evening .....     | 18    | 7 0   | 28    | 16 6  | 33    | 15 4  |
| Daily Services..... | 7     | 10 0  |       |       |       |       |

Totals ..... £946 18 10 £831 2 2 £943 6 3

The collection on Friday included a cheque for £100.

THE CRITICS AND "*HORA NOVISSIMA*."  
(*Times*.)

Rumour has it that we have not heard the best fruits of Professor Parker's brain, and that a large oratorio on the subject of St. Christopher shows more clearly the present state of his musical faculties. Throughout the entire oratorio hardly an effect was missed in the choral writing, and here above all Professor Parker proved himself a master. His treatment of the chorus is remarkable, yet there is none of the common modern tendency to strain or even to seek after effect. His effects come quite naturally, and he works up to superb climaxes with perfect ease. Precisely the same effects apply, too, to his writing for quartets. The effect produced by this particularly interesting work was splendid. There is no question of the great gifts of the composer. His technical knowledge of his art is very full; evidently he knows the effect he requires and how to obtain it. It is sincerely to be hoped that his later and more important oratorio will not have to wait until it is seven years old before we hear of it in England, for we have abundant room for a composer so fertile in melody and so rich in his effects.



## (Telegraph.)

In so far as the combination of the classical and the modern is an experiment, Mr. Parker must be satisfied with the results, but much of this satisfaction arises from the technical skill, artistic restraint, and good taste with which both the vocal music and that for orchestra are treated. Here is a composition thoroughly well put together by the hand of an efficient artist. The effects aimed at are not obscure, the method adopted to reach them never leaves the observer in doubt as to its purport and intention. Let it stand, therefore, that as a constructive and technical musician Professor Parker is entitled to high approval.

—:O:—

Mr. Lee Williams had arranged that the chorale, "Now thank we all our God," in "A Harvest Song," should be solemnly played on the great organ at the other end of the church, when it was anticipated that this noble old hymn tune coming along the nave, from, as it were, the uppermost parts of the Cathedral, would have an imposing effect. But (a London contemporary observes) it seems the Worcester great organ has been fitted with a new automatic blowing apparatus, which, after the manner of such machinery, refused at the critical moment to work. Mr. Williams waited patiently two or three minutes, and then was about to pass on to the next number, when two gentlemen were seen advancing up the Cathedral as hastily as decorum would permit. A few pulsations of the bellows were heard from the direction of the temporary organ erected close by the orchestra; the chorale tune was at last played; and the situation was saved.

—:O:—

It is pointed out that the artistic personnel at the Worcester Festival was cosmopolitan in character. Of the sopranos Madame Albani represents Canada, Miss Palliser America, and Madame Sherwin Tasmania; Miss Crossley, contralto, came from Australia; Mr. Andrew Black and Mr. Charles Phillips are Scotch, and Mr. Plunket Greene is Irish. Both the tenors, Mr. Edward Lloyd and Mr. William Green, are English, as are Miss Marie Brema and Miss Muriel Foster.

—:O:—

The leading Yorkshire newspaper observes that Mr. Atkins, "the Festival conductor, brings to his task not only thorough musicianship, but a keenly artistic temperament, to which his Celtic origin gives a dash of that emotionalism in which our Anglo-Saxon musicians are too often lacking. His worst faults—youth and inexperience—time will cure, and he has in the work of preparation for the Festival given an earnest of his qualifications for his task."

## London and Provincial Notes.

THE ROYAL ACADEMY OF MUSIC.—Messrs. Willis & Sons, the eminent Organ builders, are erecting a new organ for the Royal Academy of Music.

The series of Weekly Lectures to the students and subscribers to the Institution will be continued during the present term. Mr. Frederick Corder, F.R.A.M., will commence with a course of twelve Lectures on the History of the Opera, and will be followed by Mr. Walter Macfarren, Mr. E. F. Jacques, Mr. W. Farren, and others. The Royal Academy opened on the 25th inst. The Summer Examinations for L.R.A.M. have taken place, and there has been an increase in the number of candidates.

The Henry Smart Scholarship has been awarded to Nellie Maude Weaser (a native of Southend), Alexandra Tallant being highly commended. The Examiners were Messrs. William Stevenson Hoyte and Edwin H. Lemare, and Dr Charles Steggall (Chairman).

The Wessely Exhibitions have been awarded to Marie Pauline Hall (of Bristol), and Hilda Florence Martin Barnes (of Barnes). The Examiners were Messrs. Josef Bláha and Hans Wessely. The following were highly commended: Jessie Smither and Ella Plaistowe Ivimey.

—:O:—

CHELTHENHAM.—The Season opens this month with a plentiful programme of musical announcements. The Opera House with attractive fare, includes D'Oyly Carte's Opera Company. The South Midland section of The Incorporated Society of Musicians will hold its Annual Meeting at the Queen's Hotel on Saturday next, the 7th inst. Dr. F. Iliffe will preside, and will give an address on Musical events.

The Festival Society commenced the weekly practices of the 30th season on the 19th ult., when Dr. F. Iliffe's new Pastoral Cantata, "Evening" was taken in hand. This, with a selection from other works, will be produced at the first Concert of the season on November 14th. Miss Ada Crossley will sing the contralto solo in "Evening." Madame Albani will sing the solo, "For thy love as a Father," from Gounod's "Redemption," with the Festival Chords. The plans will be ready on the 11th inst. Messrs. Westley & Co. are the managers of the ticket department. Messrs. Dale & Forty announce a concert for the 11th inst., when the Meister Glee Singers will be the attraction.

—:O:—

CLEVEDON.—During the past summer season the visitors to this pretty seaside resort have had the pleasure of hearing daily the strains of Mr. Peter Jones' (of Cheltenham) capital little band.

This company consisted of some of the best local musicians of Cheltenham and neighbourhood, and its success was very soon established at Clevedon. On September 6th Mr. Jones had a complimentary Benefit Concert in the Public Hall, when vocalists were introduced; Mr. C. J. A. Teague was solo violinist, and Mr. Amber Smedley, the solo clarinet. The programme was of excellent quality, and gave great satisfaction to a large audience.

—:O:—

HUDDERSFIELD.—Mr. John Watkinson announces a series of twelve subscription concerts during the season. The programmes are attractive, and include Madame Albani and her concert party for November 28th.

—:O:—

LIVERPOOL.—The Philharmonic Society will give twelve concerts during the season under the bâton of Mr. F. H. Cowen. Berlioz's "Faust" and "The Messiah" will form part of the programme.

—:O:—

BRIGHTON.—A splendid programme of arrangements has been issued by Messrs. Lyon and Hall for the winter season. On November 30th Madame Albani and her famous Concert Party will appear at The Dome. The Sacred Harmonic Society will give "The Elijah" on the 19th inst. under the conductorship of Mr. Robert Taylor.

GLOUCESTER.—The Instrumental Society, conducted by Mr. E. G. Woodward, will commence the ninth Session this month. The programme is not quite settled at this moment.

—:O:—

HEREFORD.—The Herefordshire Orchestral Society will begin the Session's work on the 12th inst. The last season was a great financial success.

—:O:—

BOURNEMOUTH.—The fifth series of Sixty Symphony Concerts will commence Monday, October 9th, under Mr. Dan Godfrey, Junior, L.R.A.M. These concerts will take place in the Winter Gardens. The orchestra will number forty performers. The programme is one of the most important we have seen.

### Devonshire Park Concerts.

The singing of Mr. James Leyland, the well-known tenor, has afforded great delight at the evening concerts at the Park. His fine efforts were the recitative and air from "Jephtha," "Deeper and deeper still," and "Waft her Angels to the Skies," and Godard's "Angels guard thee." These were given at the classical concert, and the delicacy and refinement with which they were sung invested them with a special charm. Indeed, nothing could be finer than his rendering of the Handelian *morceaux*, both recitative and air, the latter the most exquisite ever penned by Handel; while Godard's beautiful song, of a kindred character, met with equally artistic treatment.—*Eastbourne Gazette*.

## Mr. CHARLES SAUNDERS (Tenor),

*Of the Birmingham, Hereford, Wolverhampton, North Staffordshire, Cheltenham, and Worcester Festival Choral Societies' Concerts,*

Is engaged to Sing during the coming Season 1899-1900, as follows:—

### 1899.

OCTOBER—3rd, Mossley; 8th, Oldham; 11th, 12th, 13th, 14th, North of England Tour; 24th, Rochdale; 26th, North Staffordshire Festival; 31st, Exeter.

NOVEMBER—1st, Plymouth; 2nd, Torquay; 3rd, Exeter; 4th, Ashton-under-Lyne; 11th, Greenfield; 21st, Dewsbury; 28th, Oldham.

DECEMBER—7th, Birmingham Festival Choral Society; 9th, Oldham; 11th, Blackburn; 12th, Exeter; 13th, South Shields; 14th, Barnsley; 17th, Oldham; 20th, Dublin; 23rd, Bolton; 25th, Rochdale; 26th, Birmingham Festival Choral Society

### 1900.

JANUARY—1st, Edinburgh.

FEBRUARY—5th, Bury; 6th, Ashton-under-Lyne; 7th and 8th, Dalton-in-Furness; 14th, Haslingden; 19th, Wolverhampton; 21st, Darlington.

MARCH—14th, Cleckheaton; 29th, Leicester.

APRIL—25th, London; 26th, Blackpool.

MAY—3rd, West Bromwich.

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